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>> Sometimes I would show a piece of art and I would describe it. I will talk about it in a little bit. Using a website like beyond site provided a really good audio description of a painting we were talking about.

Even if you don't have the access to the Internet or they don't have the artwork you are specifically looking at, taking time to record that audio description of it is really helpful and that way you don't have to remember it. [Indiscernible] Representations of Artworks.

We have a great art museum called the Jocelyn Art Museum. They have 3-D prints of some of their artworks. For example, they have a resin print and it is helpful for the participants to look at and feel and gives some grounding of what the image looks like. However, there are down sides.

The participants have stated in the past, you know, there is -- it is still really busy and hard to differentiate between some of the information going on such as the house and the sky. There's not enough differentiation between what the roof feels like in a cloud. That may be in part, due to a printer in part to the printer or to Monet's painting style. We use them, but we try not to. We try and supplement it with additional materials as well.

Flexibility and differentiation. Some of our students come into these classes with different skill sets. As I mentioned earlier, some students do not have any art background. They were asked not to come to an art class or any other circumstances using a PDF in his right hand and his left hand is a sculpture he's working on a PVA plastic.

This gentlemen here is Blind/Deaf, and he went to the Helen Keller School for Art and he has some background understanding what the elements and principles of art are.

When the rest of the class using basic building forms like a cube or pyramid, this particular gentlemen started in building something really complex. We had a discussion when there was work time and he explained what it was that he wanted to do. I rolled with it, and that's okay.

With these workshops, not knowing each week where everybody was starting from, you know, so I created a basic lesson plan we can follow, and if there were deviations, I was okay with that.

Descriptive language. It is really important to use rich language to make sure that you are using lots of powerful, vivid descriptors. We want to avoid vague descriptors such as it is over there. When I'm out supervising student teachers, I have a

have another tool that I can maybe offer to another student that's trying to develop a skill, and microbiology this is the right one for them as well.

So making sure you take the student experiences, you are listening to them, validating them and seeing them for a positive. This image right here, we have a woman on the right who's sitting down and she's working on a cardboard loom. Her left hand is on the loom and telling the words. On your left-hand side another woman standing up with her hand on top and underneath the woman's hand. I took this photo and it is -- it was an interesting moment capturing this because a couple of things were happening.

One, the artist who was sitting down had an idea of, well, what she wanted to do for her artwork. The woman that was standing up was trying to take it away from her and "fix it" because she had more experience weaving. This did not sit particularly well with the student for good reason.

provided, were they successful or not? All of these fed back into what we are going to do next time.

It fed in how can I improve the lessons? What different projects they wanted to do. Maybe what I won't do that again. For example, one of the things the participants, they liked the outcome, but not the process, creating sculptures out of flora foam. It was easy to cut with a simple, plastic butter knife, but in the process of it, we came to realize it became really dusty really quick and it got everywhere. So we decided that was not a good fit for our particular group, and that's one we kept the idea of a sculpture, but we moved on to a different material.

So now I'm going to talk about sample activities we have included in my classes. And these are approximate perspective. We've done clay, 3-D pen drawing, stone carving, weaving and painting.

I'm not going to talk about stone carving today, but I will tell you what. That is a lot of fun. We carved alabaster. We had alabaster quarry alabaster.

A possible perspective designed by Ann Cunningham out of the Colorado Center for the Blind. Four parts to it. One-point perspective, foreground, middle ground, background size, imaging, and detail.

I will go through these because it is probably one effort most difficult activities I have ever taught to the Blind/Low vision, but probably one of the most rewarding. I apologize the next two slides don't have photos because my volunteers were engaged in helping to do this activity, so hopefully, I can be descriptive here and you can use your imagination.

My two volunteers each had yardsticks standing opposite of each other in a long narrow hallway. My student was blind and low vision. The volunteers would be about five feet away from them. Almost at a 45 degree angle.

The volunteers, I would have them tap on the floor with their yardstick and then I would ask the student who was blind/low vision and point. They should have their arms almost to a 45 degree angle imitating where the volunteers were. We did this by having the volunteers go down ten feet, 20 feet and if you have the room, 40 feet.

What happened was the arms of the students who are blind visually impaired, start to come together, just like doing a drawing activity. The vanishing points on the horizon, the building points that been done in art classes for a number of years.

It indicates to them that what our eyes, minds, try do as stuff moves further and further away from us. Stuff starts to appear to come to a central point.

This -- one of the things that has stuck out to me over the last few years, one student, he did this activity and he was just blown away because he has been -- was blind from birth and he assumed, you know, he had no reason to think otherwise, and he assumed that let's say a car is right next to us, it will be the same size no matter how

I found there one and you can pick this one up from Amazon, Target, something along those lines and it comes out really cool. So the participants are able to have their fingers right by the novel and feel the plastic coming out without burning themselves and they are able to construct the dragon I showed earlier in the presentation was created using this 3-D pen.

There are up sides to it. It doesn't burn. It is relatively inexpensive. The downside is there's no temperature control, so if plastic gets clogged into there, it is more difficult to come outlet and I didn't have it to the point I wasn't able to use it anymore because it breaks practice speed. Usually it is constant, either an off and on. Some of the students you could tell wanted to move a little bit faster and others a little bit slower, but these particular ones there was no way to control that.

Eventually students started figuring out whether they pushed the off button and shut their line off, their plastic off and then begin a new line, but again, the learning curve was pretty steep and we did go through a little bit of plastic.

This is something we're working on. How can we provide strategies along those lines? Some of that is dependent on how fast the student is do it as well.

With that, I think we can move into questions good there are any. If you do have you want to address specifically.

Meme me at I Johnson.

>> Thank you so much. We've reached the question and answer portion of your webinar. If you haven't already, now is the time to ask a question or raise your hand. Please remember to enter your question into the Q and A box, not the chat panel.

First question. In these workshops or K through 12 work, have you had any experience with peer sports and inclusion settings? If so, what were the challenges and successes?

the teachers, the parents realize that their child did not do that and we want the child to be the artist, so having the conversation was the art educator and making sure we're not offending the art educator or paraprofessional, they are there in the supporting roles for maybe assist or holding something down so something didn't move, but not doing the project for them.

We're -- that's one of the areas we're working on, making sure that our local school districts, when they say they are inclusive, they really mean it, not just they are there, but somebody else is doing the work for them.

>> Great, thank you. Next question. Do you have any suggestions on how to adjust color and understanding color for students who are blind from birth?

>> Oh, this is a good source of frustration, and this is one -- this is a really difficult topic to address. There's not one right way or wrong way because everybody sees something slightly different. When we have students that have various degrees of low vision, they are able to pull out some of the major colors, but when they start getting

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would also provide copies of my notes, my demonstrations to the person that was working with them so that way if a step was missed or if a student wanted to work at a slower pace, we could do that and those materials would be right there. Providing more time, allowing the student to come back in.

Whether it was a different afternoon or a weekend and we would continue working on the piece as well. So more time and providing copies of demonstrations. If they have a paraprofessional volunteer with them.

>> I have one attendee with hand raised. Jeremy. Just a moment. Allison will be able to voice her own question.

>> So do you have any tips or suggestions for teaching flash exploring creative movement for students who are blind?

>> I'm good to talk now?

>> Yep.

>> Creative movement, yeah. Again, I would set out very similar to the beginning when we talked about the environment. Being very descriptive about what the environment looks like, so you can indicate if there are any tripping hazards in the way. That's a good place to start.

As for the reminder of the creative movement, we have not done much in the way of creative movement. We don't have the facilities here to accommodate that. That's a good question because I don't know anybody particularly working on that.

I will look something up. If you want to e-mail me, I will try and find you some additional information related to that, okay?

>> Great, thanks, Jeremy.

>> Allison, you can e-mail me as well and our network and we'll see if we anybody working in that world.

>> It says I am thinking about the example works utilized in my art class, do you have any suggestions for artists to highlight?

>> This is the problem. It is -- there's not much for light [Indiscernible] out there. Generally, what happen it is sighted persons come into contract with a blind or low vision person and that inspires them to create some sort of work. I believe it is Andrew Meyer, out of California and he met a gentlemen and his wife and this gentlemen had never seen his self portrait before. This artist created a portrait using different lengths of screws to make an extremely large, facial tactile painting.

Generally, that's what happens. The error is not that I can recall, a prominent

